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ABSTRACT

Significant directions that children's picture books have taken during the past several decades are examined in this paper, and numerous books are cited to illustrate the points discussed. The paper considers the following topics: (1) innovations in illustrative style and in the types of media used to illustrate picture books, (2) the advent and rise in popularity of the wordless picture book, (3) the movement toward realism in topic and treatment as a recent trend in picture books, and (4) the need for evaluation of children's picture books. It also provides lists of children's picture books and of Caldecott Award winning picture books from 1938 through 1980 and includes annotated lists of wordless picture books and of picture books with realistic themes, divided according to the themes with which they deal. (GT)

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THE NEW LOOK OF CHILDREN'S PICTURE BOOKS

Diane L. Chapman

What are your earliest memories of picture books? Travel in your mind back through your childhood. Who are the characters stepping out of those well-worn pages to greet you? Ferdinand the bull, who preferred to smell the flowers? Little Toot, that rosy-cheeked, bright-eyed "boy" of a tugboat? Or, if you are of a slightly later generation, perhaps there's Johnny Orchard, sadly leading the pet bear who became too big to keep...or Curious George, creating some new mischief for "the man in the white hat" to deal with...or the boy on Mulberry Street with the giant-sized imagination. If you are like me, memory releases a flood of images, both visual and verbal. A surprised policeman stopping traffic on Boston's Charles Street for a family of ducklings. An old man on his way home followed by "hundreds of cats, thousands of cats, millions and billions and trillions of cats."[1] The little peddlar standing beneath the tree shouting, "You monkeys, you! You give me back my caps!"[2] Your life and mine have been enriched by those images. For most of us, picture books provided our first experiences with stories, initiated us into the magic worlds that language can create, and introduced us to the visual arts. For many of us as individuals, the beginnings of our literary and artistic heritage were rooted in those first books we explored on a parent's lap, or at a teacher's side.

In the picture book, a unique blend of text and illustration together create a story or present concepts for the child who is not

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yet reading or just beginning to read. Alphabet and counting books, concept books, and picture story books extend the young child's world through a fusion of the visual and the verbal. While there have been illustrated books for children since the early days of children's literature, the picture book with its symbiotic blend of words and pictures is a more recent development. The first picture book published in America was William Nicholson's Clever Bill, written and illustrated in England and published in this country in 1927. The next year, Wanda Gag's Millions of Cats appeared, followed in the next decade by Marjorie Flack's Angus stories, Munro Leaf and Robert Lawson's The Story of Ferdinand, Ludwig Bemelmans's Madeline, and others. The genre was well-underway by the 1930's, largely as a result of offset printing processes that made color reproduction economically feasible.

Since those early days, picture books have evolved as a genre unique within the field of children's literature. Availability has been matched by variety, as ever-increasing numbers of titles continue to include a widening range of topics, treatments, styles, media, and formats. Compare, for example, some winners of the Caldecott Medal awarded annually to "the artist of the most distinguished American picture book for children." Consider the personification in Robert McCloskey's Make Way for Ducklings (the 1942 winner) or in Virginia Burton's The Little House (the 1943 winner). Compare those early winners with the outlandish fantasy world of Maurice Sendak's Where the Wild Things Are (the 1964 winner) or with the careful historical detail of this year's winner The Ox Cart Man, written by Donald Hall and illustrated by Barbara Cooney. An ever-broadening publishing

industry has produced a wealth of picture books, rich in variety and keeping pace with the rapidly-changing world of today's child.

The development of children's literature as a serious field of study has focused attention, both scholarly and popular, on picture books as well as other types of literature for children. Continued technological improvements in the printing industry, along with the "paperback revolution," have made available beautifully illustrated picture books at paperback prices that can put more picture books into the hands of more young children than ever before. Adaptations of picture books for non-print media have become available in recent years, serving not to replace the book but "to reinforce the child's interest in the original book....to illuminate each book so that the child will find his way back to it."[3] Clearly, the life span of the picture book genre thus far has been marked by tremendous growth and constant change.

Picture Books: The Past and the Present

The year 1980 roughly marks a "golden jubilee" for the picture book. Many, if not most, of today's parents, teachers, and librarians grew up with Madeline, Mike Mulligan, and Mei Li. Childhood memories provide us with some knowledge of those early picture books. But what of more recent publications? What directions have picture books taken during the past several decades? Three significant areas of change will be discussed here. First, innovations in illustrative style and type of media used to illustrate picture books will be examined. Secondly, the advent of the wordless book will be explored. And lastly, the movement toward realism in topic and treatment as a

recent trend in picture books will be considered.

Illustrative Style and Media

The "new look" of today's picture books is nowhere so evident as in the illustrative styles employed. Artistic styles in picture book illustrations range all the way from realistic to abstract. A look at the work of a few illustrators will indicate the scope of styles found in today's picture books. Symeon Shimin, for example, has produced skillfully realistic representations for Aileen Fisher's Listen, Rabbit! and for Ann Herbert Scott's Sam. Equally effective but vastly different in style are Ed Emberly's highly stylized illustrations for his London Bridge Is Falling Down and for Barbara Emberly's Drummer Hoff. Ezra Jack Keats' characters are charmingly cartoon-like in books like The Snowy Day or Peter's Chair. Some of Leo Lionni's work is representational (Fish Is Fish and Frederick, for example), while other Lionni books approach or achieve abstractness (Swimmy and Little Blue and Little Yellow). Some illustrators employ even more widely differing styles for their various books, as with Leo and Diane Dillon's realistic treatment of Margaret Musgrove's Ashanti to Zulu: African Traditions and their highly stylized illustrations in Verna Aardema's Why Mosquitos Buzz in People's Ears.

Such a wide range of styles is not only enriching but essential in picture books, since the effectiveness of the book often depends on the degree to which the illustrator's style matches the mood of the story or other requirements of the text. Often this match is achieved through those use of a particular medium. Consider the work of Marcia Brown, twice winner of the Caldecott Medal for her

illustrations of folk tales in picture book format. Brown uses various media to achieve a wide variety of styles, each particularly suited to the story being told. The bold patterns of the woodcuts in Once a Mouse contrast with the more delicate lines achieved through the use of linoleum block prints for Dick Whittington and His Cat. In The Three Billy Goats Gruff, crayon and gouache drawings create fierceness to match the characters, while watercolors produce the delicacy of illustration required for Cinderella.

A survey of some Caldecott Medal winners reveals the wide array of media used to illustrate picture books today: collage in Ezra Jack Keats' The Snowy Day; woodcuts in Gail Haley's A Story, A Story; scratchboard in Barbara Cooney's Chanticleer and the Fox; oil paintings in Nonny Hogrogian's One Fine Day; watercolors in Robert McCloskey's Time of Wonder; pen and ink with wash in Margot Zemach's illustrations for Harve Zemach's Duffy and the Devil. Not represented in this list is the most recent medium to gain attention in picture book illustrations, photography. An early use of the medium in a picture story book was Albert Lamorisse's The Red Balloon, which uses photographs from the film on which the book is based. More recently, the work of Tana Hoban has popularized the photograph as an effective medium for the picture book. Most of Hoban's books are concept books (Big Ones, Little Ones, Look Again!, Push, Pull, Empty, Full, and others). She has also used photographs to create a simple story for very young children in Where Is It?. More and more, photography appears to be coming into its own as a medium for picture book illustrations. This is evidenced by its use in books like Louise Jackson's Grandpa Had A Windmill, Grandma Had a Churn, where George Ancona's

photographs capture historical detail in a way that drawings could not, or in Terry Berger's A Friend Can Help, where Heinz Kluetmeier's photographs are a most effective way of exploring feelings.

Wordless Books

One of the earliest picture books published in this country, Ruth Carroll's What Whiskers Did, first appeared in 1933. Its story was told entirely through pictures. This first wordless book remained virtually alone in the field until its reprinting in 1965, when it was joined by Peter Wezel's The Good Bird, Mercer Mayer's A Boy, A Dog, and A Frog, Martha Alexander's Out, Out, Out, and others. The 1970's produced a flood of wordless or almost-wordless books. Pat Hutchins' Rosy's Walk, published in 1968, is an example of a book with limited text that must be considered wordless because its real story is told through pictures. While the 33-word text tells the reader only where Rosy's walk takes her, it is the illustrations that reveal her many narrow escapes from the fox who is stealthily pursuing her.

The sudden rise in popularity of wordless books during the early 1970's was accompanied by some controversy among educators over their value for literacy education. While some felt that wordless books would only distance the child from written literature, others argued that skillfully-designed wordless books could provide an entry into visual literacy and literary awareness.[4] A number of books published during the 1970's exhibit the depth and quality needed to support the latter position. Some, such as Fernando Krahn's A Flying Saucer Full of Spaghetti, are grippingly simple and predictable. Others like Mercer Mayer's Bubble, Bubble or Frog Goes to

Dinner feature surprise endings that stretch the young child's concept of what a story is. Some wordless books like Martha Alexander's Bobo's Dream and John Burningham's Shirley books are more complex "stories within stories." The Silver Pony by Lynd Ward is a classic example of a wordless book with complexity of structure and depth of story. In more than 80 carefully detailed drawings, Ward unfolds the complex tale of a boy's dream about a Pegusus-like horse. The depth of the story, the style of the drawings, and the length of this hardback book with chapter divisions make it uniquely suitable for older children.

Not all wordless books are story books. Some, like Tana Hoban's books of photographs, are concept books. Others, like Julie Brinkloe's Spider Web, Ron McTrusty's Dandelion Year, Enzo Mari's The Apple and the Moth, or Erich Fuch's Journey to the Moon, are information books. Many are appropriate for older as well as younger children.

A significant step in the establishment of wordless books within the picture book genre was the awarding of the 1979 Caldecott Medal to Peter Spier for his almost-wordless version of Noah's Ark. Following a recounting of the age-old tale in verse form on the first page of the book, Spier's illustrations elaborate and expand the story, adding detail and humor. The awarding of this most coveted prize for American picture book illustrations seems to corfirm that wordless books are here to stay.

Realism in Picture Books

A third area of significance is the recent movement toward realism in picture books. Topics once considered taboo for children

are now treated rather than ignored. Problems that touch children's lives--divorce, death and dying, handicaps, sibling rivalry, etc.--have found their way into books for children, including picture books. The new realism extends beyond topic to treatment. Not all family life is idyllic; the stereotypic portrayal of family life in Eleanor Estes' The Moffats is replaced by the reality of the broken family in Joan Lexau's Me Day. Friendship gives way to hate, as in Charlotte Zolotow's The Hating Book; and families sometimes fail to understand, as in her story of William's Doll. Brothers hold grudges against brothers, as in Judith Viorst's I'll Fix Anthony; and bad days come to us all, as in her story of Alexander and the Terrible, Horrible, No Good, Very Bad Day. Grandparents grow old, no matter how beloved, as in Miska Miles' Annie and the Old One.

The movement toward realism in picture books has followed the realism in intermediate books that began with the 1964 publication of Louise Fitzhugh's Harriet the Spy and its 1965 sequel The Long Secret. Since that time, realistic fiction has claimed a large share of the picture book market. This is not to say that traditional literature and fantasy have not remained popular and plentiful. Picture book versions of single folk tales, for instance, continue to appear and by-and-large continue to claim much attention for the yearly Caldecott Medal and Honor Books competitions. Fantasy literature also remains part of the picture book scene, although fantasy has never again been quite the same since the appearance of Maurice Sendak's Where the Wild Things Are. A number of books that are basically fantasy, like Wild Things or In the Night Kitchen also by Sendak, Mercer Mayer's There's A Nightmare in My Closet, or more recently Dick Gackenbach's

Harry and the Terrible Whatzit, have blurred the lines between fantasy and realistic fiction by dealing with real issues that are of concern to children but using fantasy to treat those real issues.

What real-life issues are being dealt with in today's picture books? There are problems associated with growing up, such as the awkwardness of being old enough to sleep over at a friend's house but still being young enough to really miss the teddy bear left behind at home, the dilemma faced by young Ira in Bernard Waber's Ira Sleeps Over. Or the painfulness of seeing those you love in trouble because of your own immaturity, as with Sam in Evaline Ness's Sam, Bangs and Moonshine. There are struggles that give birth to positive self-concept, such as those that make Benjie realize he is able to help when others depend on him in Joan Lexau's Benjie On His Own. There are the joys and sorrows of peer relationships, ranging all the way from the confident affirmation of friendship in Judith Viorst's Rosie and Michael to the loneliness of losing a good friend faced by Charlotte Zolotow's Janey. There is sibling jealousy that leads Peter to run away with his special chair in Ezra Jack Keats' Peter's Chair, and the difficult business of coming to terms with the divorce of one's parents, as in Goff's Where Is Daddy?. There are family problems of a less serious nature, such as Evan's need for space in his family's crowded apartment in Elizabeth Hill's Evan's Corner, or an embarrassed grandson's apologies for his old-fashioned grandmother in Tomie de Paola's Watch Out for the Chicken Feet in Your Soup. There is the loss of a pet to cope with in G. Max Ross's When Lucy Went Away or in Judith Viorst's The Tenth Good Thing About Barney, and the death of a loved one in Tomie de Paola's Nana Upstairs,

Nana Downstairs or in Charlotte Zolotow's My Grandson Lew. The problems explored in these books are real. And, if the book is well-written, the characters seem real, and the way they deal with their problems could be real. Children who come into contact with these books learn that others also have problems, however slight or serious. They learn that others, like themselves, sometimes hurt... and that others, like themselves, learn to deal with life and its problems.

The Need for Evaluation

The children's book market has exploded in size over the past twenty-five years. More than 40,000 books for children are now available, with an additional 2,000+ published annually. Many of these are picture books. With a market so large and so rapidly expanding, evaluation is a must for picture book purchasers. Variety of style and media are of little value in picture books if the illustrations do not effectively match the text. And even the best illustrations fall short in a book where content is shallow or treatment is ineffectual. Realistic fiction poorly done fails to touch children in meaningful ways.

According to Charlotte Huck, the evaluation of picture books should center around five areas: the book's content, and how effectively literary elements like characterization, plot, style, etc., reveal the theme; the effectiveness of the illustrations in matching the text and extending the story; the media and style of illustrations as complements to the story; the appropriateness of the book's format; and the relative standing of the book in comparison with other books by the same author or illustrator, other books on the

same theme, etc. As Huck suggests, perhaps the best way to learn to judge the quality of a picture book is to "look searchingly at the finest that have been produced."[5]

Summary

The picture book has come of age over the past twenty-five years. Changes have occurred in illustrative style and the type of media used. Wordless books have gained popularity. Realistic fiction has joined fantasy and traditional literature in picture books. Never has the choice been broader. Never has the need for careful selection been greater. And never have such rich literary and artistic efforts been available to so many young children. The past twenty-five years have been exciting ones for the picture book. Let us hope that the future holds even more!

FOOTNOTES

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2. Esphyr Slobodkina, Caps for Sale. (New York: W. R. Scott, 1947).
3. Gene Deitch, "The Picture Book Animated." In The Horn Book Magazine (April, 1978), p. 144.
4. Children's Book Council, "Wordless Book List." In School Library Journal (October, 1974).
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CALDECOTT AWARD WINNERS

The Caldecott Medal is awarded by the Children's Services Division of the American Library Association to the illustrator of the most distinguished picture book for children published each year in the United States. The award is named in honor of Randolph Caldecott (1846-1886), the English illustrator.

1938 Animals of the Bible, by Helen Dean Fish, illus. by Dorothy P. Lathrop (Lippincott)

1939 Mei Li, by Thomas Handforth (Doubleday)

1940 Abraham Lincoln, by Ingri and Edgar d'Aulaire (Doubleday)

1941 They Were Strong and Good, by Robert Lawson (Viking)

1942 Make Way for Ducklings, by Robert McCloskey (Viking)

1943 The Little House, by Virginia Lee Burton (Houghton)

1944 Many Moons, by James Thurber, illus. by Louis Slobodkin (Harcourt)

1945 Prayer for a Child, by Rachel Field, illus. by Elizabeth Orton James (Macmillan)

1946 The Rooster Crows (traditional Mother Goose), illus. by Maud and Miska Petersham (Macmillan)

1947 The Little Island, by Golden MacDonald, illus. by Leonard Weisgard (Doubleday)

1948 White Snow, Bright Snow, by Alvin Tresselt, illus. by Roger Duvoisin (Lothrop)

1949 The Big Snow, by Berta and Elmer Hader (Macmillan)

1950 Song of the Swallows, by Leo Politi (Scribner)

1951 The Egg Tree, by Katherine Milhous (Scribner)

1952 Finders Keepers, by Will, illus. by Nicolas (Harcourt)

1953 The Biggest Bear, by Lynd Ward (Houghton)

1954 Madeline's Rescue, by Ludwig Bemelmans (Viking)

1955 Cinderella, or the Little Glass Slipper, by Charles Perrault, trans. and illus. by Marcia Brown (Scribner)

1956 Frog Went A-Courtin', ed. by John Langstaff, illus. by Feodor Rojankovsky (Harcourt)

1957 A Tree Is Nice, by Janice May Udry, illus. by Marc Simont (Harper)

1958 Time of Wonder, by Robert McCloskey (Viking)

1959 Chanticleer and the Fox, adapted from Chaucer, and illus. by Barbara Cooney (Crowell)

1960 Nine Days to Christmas, by Marie Hall Ets and Aurora Labastida, illus. by Marie Hall Ets (Viking)

1961 Baboushka and the Three Kings, by Ruth Robbins, illus. by Nicholas Sidjakov (Parnassus)

1962 Once a Mouse . . ., by Marcia Brown (Scribner's)

1963 The Snowy Day, by Ezra Jack Keats (Viking)

1964 Where the Wild Things Are, by Maurice Sendak (Harper)

1965 May I Bring a Friend?, by Beatrice Schenk de Regniers, illus. by Beni Montresor (Atheneum)

1966 Always Room for One More, by Sorche Nic Leodhas, illus. by Nonny Hogrogian (Holt)

1967 Sam, Bangs, and Moonshine, by Evaline Ness (Holt)

1968 Drummer Hoff, by Barbara Emberley, illus. by Ed Emberley (Prentice)

1969 The Fool of the World and the Flying Ship, by Arthur Ransome, illus. by Uri Shulevitz (Farrar, Straus)

1970 Sylvester and the Magic Pebble, by William Steig (Windmill/Simon & Schuster)

1971 A Story, a Story, by Gail E. Haley (Atheneum)

1972 One Fine Day, by Nonny Hogrogian (Macmillan)

1973 The Funny Little Woman, retold by Arlene Mosel, illus. by Blair Lent (Dutton)

1974 Duffy and the Devil, by Margot Zemach (Farrar)

1975 Arrow to the Sun, A Pueblo Indian Tale, adapted and illus. by Gerald McDermott (Viking)

1976 Why Mosquitoes Buzz in People's Ears, A West African Tale, retold by Verna Aardema, illus. by Leo and Diane Dillon (Dial)

1977 Ashanti to Zulu: African Traditions, by Margaret Musgrove; illus. by Leo and Diane Dillon (Dial)

1978 Noah's Ark, by Peter Spier (Doubleday)

1979 The Girl Who Loved Wild Horses, by Paul Goble (Bradbury)

1980 Ox Cart Man, by Donald Hall, illus. by Barbara Cooney (Viking)

THE NEW LOOK OF CHILDREN'S PICTURE BOOKS
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WORDLESS BOOKS

A Selected Bibliography
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_____. Paddy's Evening Out. (Life is never simple for the adventurous pig featured in this book.) Atheneum, 1973.

_____. Paddy Pork's Holiday. (Paddy's camping trip turns into the disaster we expect.) Atheneum, 1976.

_____. Naughty Nancy. (When Nancy is the flower girl in her sister's wedding, trouble brews.) Atheneum, 1975.

_____. Shrewbettina's Birthday. (A birthday celebration takes some unexpected turns.) Harcourt, 1971.

_____. An Edwardian Summer. (This very different wordless book uses beautiful watercolors to illustrate a typical summer day in an Edwardian village. For all ages.) Atheneum, 1976.

*Hoban, Tana. Big Ones, Little Ones. (This concept book features photos of animals and their young.) Greenwillow, 1976.

*_____. Circles, Triangles, and Squares. (Shapes are the focus of this book of phots.) MacMillan, 1974.

_____. Count and See. (Cleverly-arranged photos provide a new look in a counting book.) MacMillan, 1972.

_____. Look Again! (Small windows cut from pages that overlay photo close-ups prove that there is more than one way of seeing something.) MacMillan, 1971.

*_____. Over, Under, and Through. (Photos illustrate relational concepts.) MacMillan, 1973.

*_____. Push, Pull, Empty, Full. (Opposites are photographically contrasted.) MacMillan, 1972.

*_____. Shapes and Things. (Shapes are explored.) MacMillan, 1970.

Hogrogian, Nonny. Apples. (Lots of apples are consumed in this book, but don't worry--there's a never-ending supply!) MacMillan, 1972.

Hutchins, Pat. Changes, Changes. (Building blocks and a little imagination can create almost anything!) MacMillan, 1971.

*_____. Rosy's Walk. (Rosy the hen goes for a walk, blithely unaware of her many narrow escapes from the fox who is stalking her.) MacMillan, 1968.

*Keats, Ezra Jack. Kitten for a Day. (The "puppy-who-would-be-a-kitten" decides that being a dog is really better.) Watts, 1974.

_____. Psst! Doggie. ("Psst! Doggie--wanna dance?" is the invitation that begins a series of pas de deux for the animals.) Watts, 1973.

_____. Skates. (Beautiful pictures capture the spirit of winter.) Watts, 1973.

Kent, Jack. The Egg Book. (A hen tries unsuccessfully to hatch eggs belonging to other animals.) MacMillan, 1975.

*Koren, Edward. Behind the Wheel. (Views from the driver's seat in a variety of vehicles make this a wordless information book appealing to older children as well.) Holt, 1972.

Krahn, Fernando. Catch That Cat! (Catching a cat that doesn't want to be caught is never easy!) Dutton, 1978.

_____. A Flying Saucer Full of Spaghetti. (Little people with magical powers and a lot of common sense step in to straighten out a couple of problems.) Dutton, 1970.

_____. A Funny Friend From Heaven. (When an angel takes on a tramp's well-being, hilarity results.) Lippincott, 1977.

_____. The Mystery of the Giant Footprints. (Giant footprints lead the way to a surprise conclusion.) Dutton, 1976.

_____. The Self-Made Snowman. (A gigantic snowman serendipitiously appears in town one winter's day.) Lippincott, 1974.

_____. Who Has Seen the Scissors? (A tailor's unruly scissors create a slapstick story.) Dutton, 1975.

McTrusty, Ron. Dandelion Year. (The life-cycle of a dandelion is portrayed in this information book.) Harvey, 1974.

Mari, Enzo. The Apple and the Moth. (This information book begins with the moth's egg in an apple and ends with the next generation's egg in an apple blossom.) Pantheon, 1970.

Mayer, Mercer. Ah-Choo! (A sneeze goes a long way--especially when it's an elephant sneeze.) Dial, 1976.

_____. Bubble, Bubble. (Blowing bubbles is a harmless-enough game for a boy...or is it?) Parents, 1973.

_____. A Boy, A Dog, and A Frog. (This is the first in a charming series about some good friends.) Dial, 1967.

_____. Frog Goes to Dinner. (When Frog is sneaked into a fancy restaurant, havoc results.) Dial, 1974.

_____. Frog On His Own. (Frog is the star of this wordless story.) Dial, 1973.

_____. Frog, Where Are You? (The hunt is on when Frog is not to be found.) Dial, 1969.

_____. The Great Cat Chase. (Though dressed in doll clothes, the cat who tires of playing the baby leads its owner and others a merry chase.) Four Winds, 1974.

_____. Hiccup. (How to stop the hiccups is an all-too-familiar problem.) Dial, 1976.

_____. One Frog Too Many. (Frog goes to great lengths to get rid of his owner's newest acquisition, another frog.) Dial, 1975.

Mayer, Mercer and Marianna. A Boy, A Dog, A Frog, and A Friend. (There's always room for one more when a turtle joins the three friends.) Dial, 1976.

Simmons, Ellie. Family. (A little girl waits for her mother to come home from the hospital with the new baby.) McKay, 1970.

*Spier, Peter. Fast -Slow, High -Low . (Opposites are illustrated in this almost-wordless book.) Doubleday, 1972.

*_____. Gobble, Growl, Grunt. (Animals' names and the sounds they make are the only words in this book.) Doubleday, 1971.

_____. Noah's Ark. (The only wordless book to win a Caldecott Medal, this is a beautifully-illustrated recounting of the Biblical story.) Doubleday, 1977.

Turkle, Brinton. Deep In the Forest. (In this clever variant of "Goldilocks and the Three Bears," a young bear wreaks havoc with bowls of porridge, chairs, and beds.) Dutton, 1976.

Ueno, Noriko. Elephant Buttons. An elephant's buttons pop off to reveal a lion whose buttons pop off to reveal a horse, and so on to a real surprise ending.) Harper, 1973.

Ward, Lynd. The Silver Pony. (This unique picture story uses more than 80 sketches to tell a complex tale about a boy's dream of a Pegasus-like horse. The complexity of the story, the style of the drawings, and the length of this hardback book with chapter divisions make it uniquely suitable for older children.) Houghton, 1973.

Wezel, Peter. The Good Bird. (A friendly bird shares a worm with an unhappy goldfish.) Harper, 1966.

Winter, Paula. The Bear and the Fly. (The only sound is the buzzing of the fly as he causes a commotion in the bear's house.) Crown, 1976.

* ...or almost wordless. While words are present, they add to (rather than tell) the story.

REALISTIC FICTION IN PICTURE BOOKS

A Selected Bibliography
Prepared by Sharon D. Hartman, Ph.D.
and Diane L. Chapman, Ph.D.

Growing Up

Alexander and the Terrible, Horrible, No Good, Very Bad Day by J. Viorst. Illustrated by R. Cruz. (Everyone has a bad day sometime--even in Australia!) Atheneum, 1972.

Alexander, Who Used to Be Rich Last Sunday by J. Viorst. Illustrated by R. Cruz. (Alexander all-too-quickly discovers the elusiveness of money, just when he thinks he's rich.) Atheneum, 1978.

Ira Sleeps Over by B. Waber. (Ira enjoys his first experience spending the night with a friend--but he misses his teddy bear!) Houghton-Mifflin, 1972.

Sam, Bangs and Moonshine by E. Ness. (Sam gets her best friend and her cat into serious trouble because she has so much trouble keeping fact and fantasy separate.) Holt, 1966.

When Will I Learn to Read? by M. Cohen. Illustrated by L. Hoban. (The young hero of Will I Have a Friend? is anxious about learning to read.) Greenwillow, 1977.

Whistle for Willie by E.J. Keats. (Peter keeps practicing until he can finally whistle for his dog Willie.) Viking, 1964.

The Wobbly Tooth by N. Cooney. Illustrated by M. Hafner. (Elizabeth Ann's loose tooth just won't come out no matter what she does--until it is ready.) Longman, 1978.

Self-Concept

Benjie by J. Lexau. Illustrated by D. Bolognese. (Benjie's shyness is forgotten as he searches for his grandmother's lost earring. Dial, 1964.

Benjie on His Own by J. Lexau. Illustrated by D. Bolognese. (When Benjie's grandmother fails to come for him at school, Benjie finds his own way home--to discover that she needs his help.) Dial, 1970.

Mary Jo's Grandmother by J. Udry. Illustrated by E. Mill. (Mary Jo's grandmother has an accident and it is up to Mary Jo to go for help.) Whitman, 1970.

What Mary Jo Shared by J. Udry. Illustrated by E. Mill. (When Mary Jo arrives at her new school, she worries that everyone else but her has something to share.) Whitman, 1966.

Willaby by R. Isadora. (Willaby just loves to draw, and in this warm story the small artist is appreciated for herself.) MacMillan, 1977.

Peer Relationships

Ben's Trumpet by R. Isadora. (Ben's love of music causes him some trouble until another music-lover intervenes.) Greenwillow 1978.

The Hating Book by C. Zolotow. Illustrated by B. Shecter. (Two friends suffer through a misunderstanding.) Harper and Row, 1969.

Janey by C. Zolotow. Illustrated by R. Himler. (Best friends are separated when one moves away.) Harper and Row, 1973.

Let's Be Enemies by J. Udry. Illustrated by M. Sendak. (Two boys fight and then forget it.) Harper and Row, 1961.

A Letter to Amy by E.J. Keats. (Peter encounters problems when he invites Amy to his all-boy birthday party.) Harper and Row, 1968.

Rosie and Michael by J. Viorst. Illustrated by L. Tomei. (Friendship can overcome all problems--according to Rosie and Michael.) Atheneum, 1974.

Stevie by J. Steptoe. (Robert wants his mother to stop keeping that little pest Stevie--until she does.) Harper and Row, 1969.

Will I Have a Friend? by M. Cohen. Illustrated by L. Hoban. (Jim's big worry about the first day of school is that he won't have a friend when he gets there.) MacMillan, 1967.

Family Relationships

David and Dog by S. Hughes. (When David loses his prized stuffed dog, his older sister unselfishly saves the day.) Prentice-Hall, 1978.

Evan's Corner by E. S. Hill. Illustrated by N. Grossman. (Evan needs his own space in his family's crowded apartment.) Holt, 1967.

Grandfather and I by H. Buckley. Illustrated by Paul Galdone. (The feeling of love between a boy and his grandfather permeates this story.) Lothrop, 1959.

Everett Anderson's 1-2-3 by L. Clifton. Illustrated by A. Grifalconi. (Everett tries to understand when Mom says that sometimes two can be lonely.) Holt, 1977.

A Father Like That by C. Zolotow. Illustrated by B. Shecter. (A little boy describes his idea of the perfect father.) Harper and Row, 1971.

Friday Night is Poppa Night by R. Sonneborn. Illustrated by E. McCully. (A Puerto Rican father works hard at two jobs, so only Friday night can be "Poppa Night.") Viking, 1970.

The Quitting Deal by T. Tobias. Illustrated by T. Hyman. (A mother and daughter who each agree to give up a bad habit learn the real meaning of moral support.) Viking, 1975.

Watch Out for the Chicken Feet in Your Soup by T. de Paola. An embarrassed grandson sees his grandmother through the eyes of a friend--and likes what he sees.) Prentice-Hall, 1974.

William's Doll by C. Zolotow. Illustrated by W. Pene DuBois. (Only William's grandmother understands why he wants a doll.) Harper and Row, 1972.

Sibling Jealousy

Couldn't We Have a Turtle Instead? by J. Vigna. (Anticipation is not exactly running high for the new baby in the family.) Whitman, 1975.

If I Had... by M. Mayer. (A little boy thinks of all sorts of ways to solve his problems, but settles for letting his big brother take care of things.) Harper and Row, 1967.

If It Weren't For You by C. Zolotow. Illustrations by B. Shecter. (An older brother is jealous of his younger brother, but decides you must take the good with the bad.) Harper and Row, 1966.

I'll Fix Anthony by J. Viorst. Illustrated by A. Lobel. (A younger brother plots his revenge.) Harper and Row, 1969.

Nobody Asked Me If I Wanted a Baby Sister by M. Alexander. (Oliver is not certain that he really wants his baby sister until she wins him over.) Dial, 1971.

Peter's Chair by E. J. Keats. (Peter doesn't like the idea of his baby sister using his baby things, so he decides to run away with a few of his special toys and his chair.) Harper and Row, 1967.

She Come Bringing Me That Little Baby Girl by E. Greenfield. Illustrated by J. Steptoe. (Kevin doesn't like his new sister one bit, until he begins to understand how important a big brother can be.) Lippincott, 1974.

Divorce

The Boys' and Girls' Book about Divorce by R. Gardner. (This is not a picture bock but it gives very valuable information to parents and children dealing with divorce.) Science House, 1970.

Daddy by J. Caines. Illustrated by R. Himler. (The little girl of a divorced family has a very special relationship with her father.) Harper and Row, 1977.

Emily and the Klunky Baby and the Next-door Dog by J. Lexau. Illustrated by M. Alexander. (Neglected-feeling, Emily takes along her klunky baby brother when she runs away from home to find her divorced father.) Dial, 1972.

How Does It Feel When Your Parents Get A Divorce? by T. Berger. (Anger, and fright, and sadness, and other feelings about divorce are explored in a book of photos.) Messner, 1977.

Me Day by J. Lexau. Illustrated by R. Weaver. (Rafer's birthday is a "Me Day" and the arrival of his father makes it very special indeed!) Dial, 1971.

Where Is Daddy? The Story of a Divorce by B. Goff. Illustrated by S. Perl. (Janey awakens to find her daddy is gone and she must learn to cope with her new situation.) Beacon, 1969.

Death and Loss

Annie and the Old One by M. Miles. Illustrated by P. Parnall. (A young Navaho girl's love for her grandmother helps her understand the old one's approaching death.) Little, Brown, 1971.

Lost in the Storm, The Accident, and The Foundling by C. Carrick. Illustrated by D. Carrick. (In a series of three books, Christopher's loss of a pet is explored with sensitivity.) Seabury, 1974, 1976, 1977, respectively.

My Grandson Lew by C. Zolotow. Illustrated by W. Pene DuBois. (A mother and son remember Grandpa--together.) Harper and Row, 1974.

Nana Upstairs and Nana Downstairs by T. De Paola. (A young boy's love for his great-grandmother and his grandmother helps ease his adjustment to their deaths.) Putnam, 1973.

The Tenth Good Thing About Barney by J. Viorst. Illustrated by E. Blegvad. (When a young boy's cat dies, he tries to think of ten good things about the cat to honor him.) Atheneum, 1971.

When Lucy Went Away by G. Ross. Illustrated by I. Fetz. (Lucy is a special but too-independent cat, and when she disappears her young owners are left to struggle with her loss.) Dutton, 1976.

Not Entirely Realistic, But Too Good To Miss!

These books are realistic in theme if not in treatment:

There's a Nightmare in My Closet by M. Mayer. (Everyone has nightmares, but they aren't really so bad once we get to know them.) Dial, 1968.

Where the Wild Things Are by M. Sendak. (Max returns from a dream trip to the home of the "wild things" to find that he is loved after all.) Harper and Row, 1963.

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